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jects by critics whose observations are not, like theirs, based on a thorough acquaintance with artistic processes, to be convinced of their superiority over non-practical theorists.

Being able to see below the surface of a picture, they can fairly estimate what is best worthy of admiration in it. To do this, such practical knowledge of processes as they possess is necessary, because there are certain qualities due to the nature of tools and materials which are attainable by trained artists of moderate ability, and certain other qualities over and above these which are to be found only in pictures painted by great men, who by reason of their genius can force common implements to do superior work.

With this ability to recognize these nobler qualities in a work of art, such critics as Fromentin and Hamerton know enough to explain why it is what it is, so far as material processes are concerned. This is what Hamerton does, in his first two essays, with the works of the Flemish and Italian painters. He describes their methods of procedure *ab initio*, and shows how diametrically opposed they were; for while Van Eyck and his followers always depended upon carefully drawn outlines, and attained the translucence which they aimed at by laying colors thinly over a brilliant white ground, so that its luminous qualities might penetrate them, as outside light penetrates a painted glass window, Rubens and the great Venetians recognized the value of opacity in pigments, loaded their lights heavily, kept their shadows thin and semi-transparent, and relied upon superficial glazings and scumblings to intensify color.

Titian covered his canvas with low-toned opaque color, glazed everything, constantly corrected his tones, and in some cases spent years over his pictures. Tintoretto as it were epitomized his master's methods,—that is, he employed the same processes at a greatly increased rate of speed,—while Veronese first painted in middle tint and left it untouched between high lights and deep shadows to harmonize and unite them. Unlike the early Flemish painters, says our author in a sentence which sums up the whole question, these great Italians worked independent of drawn lines, and in this gave evidence of greater technical advancement. "They took things by the middle and developed them in mass, with a thorough study of modelling in light and shade."

Hamerton's two essays on Rubens are well worth reading. The first deals with his brilliant career, and concludes that, "all things considered, he was the most successful man of the world of whom we have authentic record." Wilful in his dealings with nature, "he painted things as he chose to have them." His genius had that fusing power, possessed by Correggio and Reynolds, not at all by Holbein or Dürer and only partially by Raphael, which enabled him to make a unit out of the most discrepant materials. As a portrait-painter Hamerton ranks Rubens much higher than Fromentin did, and we think justly when we remember the painter's own portrait in the Queen's collection, and the *Chapeau de Paille* in the National Gallery. His final remarks about the engravers trained under Rubens are excellent, so far as Vorstermann, Schelte, Van Bolswert, and other copperplate engravers are concerned, but they do not apply to such wood-block engraving as that of Jegher. The cuts of this admirable interpreter of the great master are rather imitations than translations of the pictures which they faithfully render in style, and we had wellnigh said in color. On the last page of the second

essay upon Rubens the author gives some excellent advice to his readers as to the sort of appreciation which those who study great artists should cultivate. See their shortcomings and imperfections, he says, but throw yourself into sympathy with their merits. Admit that the art of Rubens is far from being spiritual, but do not let that set you against him. In a word, as Coleridge said to Allston, "Never judge a work of art by its defects." We have no space to speak of a final essay in the first series, upon Unger's etchings, which ought to be in every American art library, nor indeed to analyze the second series of Essays, which, as the publishers say in a note, "give a complete survey of the field of modern painting as illustrated at the International Exhibition at Paris in 1878." They will be read by all who wish to know what impression the works of modern English, American, and Continental painters, there collected, made upon the mind of one of the most competent art critics of our time.

CHARLES C. PERKINS.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

MESSRS. DODD, MEAD, & Co. announce for immediate publication, at about half the price of the English edition, Rawlinson's *The Five Great Monarchies of the Ancient Eastern World, the History, Geography, and the Antiquities of Chaldea, Assyria, Babylon, Media, and Persia*, a work which is as interesting to the student of the universal history of art as to the student of general history.

MESSRS. JAMES R. OSGOOD & Co. have issued the prospectus of their long expected work on the antiquities discovered by Gen. di Cesnola in Cyprus, and now owned by the Metropolitan Museum of Art, of New York. The work will be entitled *The Cesnola Collection of Cypriote Antiquities, a Descriptive and Pictorial Atlas, prepared under the Direction and Supervision of General L. P. di Cesnola, LL. D.*, etc. It will be completed in three volumes, each volume to consist of 150 plates, folio, executed in chromolithography and heliotype, with a page of letterpress to each. The first volume will contain the objects in marble, alabaster, and stone; the second, the bronzes, silver, gold, rock-crystal, glass, and engraved gems; the third, the terra-cottas, including lamps, vases, etc., and the inscriptions. The work will be issued in fifteen monthly parts, at ten dollars each, and will be furnished to subscribers only, the number of whom is limited to 500. After the issuing of the subscribers' copies the plates will be destroyed. The work will not be proceeded with until a satisfactory number of subscribers has been obtained. The specimen plates issued with the prospectus are excellent, and give promise of a magnificent publication.

ETCHING, as a means of illustration, is beginning to receive something more of the attention it merits than heretofore. The *Pennsylvania Magazine of History and Biography* publishes a series of articles on *Germantown Road and its Associations*, by Mr. Townsend Ward, which are illustrated by etchings by Mr. Joseph Pennell. Of these etchings eighteen sets of proofs are to be printed, which may be obtained of Mr. F. D. Stone, Librarian of the Historical Society of Pennsylvania, 820 Spruce Street, Philadelphia. Mr. Pennell's etchings are worth preserving in

this more adequate form, as the very poor prints in the *Magazine* itself do them no sort of justice.

FOREIGN.

DR. CHARLES WALDSTEIN, the young American archæologist, who has lately delivered at Cambridge a successful course of lectures on Greek art, is at work on a little book on Pheidias.

MR. CHARLES L. EASTLAKE, Keeper of the National Gallery, has in preparation a comprehensive illustrated work entitled *Notes on Foreign Picture Galleries*, which will be published by Messrs. Longmans & Co.

MR. GEORGE SCHARF'S exhaustive Catalogue of the National [English] Portrait Gallery will shortly be published, and will be a noteworthy addition to the literature of portraits.

DR. JOHN JAMES WILD has published one hundred copies, for private circulation, of twelve plates representing specimens of bookbinding in the library of All Souls', Oxford.

MR. ANDREW TUER is far advanced with a book on Bartolozzi, which will contain a series of careful illustrations, some of them printed from the original plates, and particulars concerning his works, pupils, prices, etc.

MESSRS. NEILL & SON, of Haddington, announce that they have acquired, and will shortly publish, certain plates by and after Turner, which have been hitherto unpublished or issued only in very limited editions. They include mezzotints and line engravings by Upton and others, and — what would appear to be a more interesting plate — a full-length portrait of Turner in his studio, drawn and etched by the artist himself. — *The Academy*.

MR. LLEWELLYN JEWITT is preparing a volume on *The Life and Works of Jacob Thompson*, in which, among other things, selections from his practical remarks on art will be given.

L'ART MODERNE, a new periodical, is to be published at Brussels by Felix Callewaert père.

SIGNOR A. LANZI, says the *Academy*, proposes to publish in ten volumes (Milan: Faverio) a biographical dictionary of living Italian artists. He has already secured the co-operation of Signori de Gubernatis, Cesare Cantù, Labus, etc.

MR. E. PRESUHN'S illustrated work on Pompeii is announced in a second edition, enlarged and brought down to the present time, by Mr. Weigel, of Leipsic.

NEW PUBLICATIONS.

AMERICAN.

- BRANSFORD, J. F., M. D. Archæological researches in Nicaragua. Washington City: Published by the Smithsonian Institution. vi + 96 pp., 2 plates, and 135 text illustr. 4to. [Smithsonian Contributions to Knowledge, 383.]
- CHURCH, ELLA RODMAN. How to furnish a home. New York: D. Appleton & Co. 1881. 128 pp. Illustr. 60 cents. (*Appleton's Home Books*.)
- CLEMENT, CLARA ERSKINE. Handbook of legendary and mythological art. New enl. ed. Boston: James R. Osgood & Co. 1881. Illustr. 12mo. Cloth, \$2.50.
- CLEMENT, CLARA ERSKINE. Painters, sculptors, architects, engravers, and their works. New enl. ed. Boston: James R. Osgood & Co. 1881. Illustr. 12mo. Cloth, \$2.50.
- COOPER, H. J. Art of furnishing on rational and æsthetic principles. 1st Am. from 2d Engl. ed. New York: Holt & Co. 1881. viii + 116 pp. 16mo. 75 cents.

- Fifth Annual Report of the Board of Trustees of the Pennsylvania Museum and School of Industrial Art. 1880. Memorial Hall, Philadelphia. 1881. 19 pp. 8vo.
- HELMHOLTZ, H. Popular lectures on scientific subjects; transl. by E. Atkinson. 2d series. New York: D. Appleton & Co. 1881. vi + 265 pp. Illustr. 12mo. Cloth, \$1.50. (Contains a lecture *On the relation of optics to painting*.)
- KURTZ, C. M. (editor). American Academy notes, 1881; with illustr. from many of the principal pictures in the fifty-sixth annual exhibition of the National Academy of Design. New York: Cassell, Petter, Galpin, & Co. 1881. 12mo. 35 cents.
- OAKEY, A. F. Building a home. New York: D. Appleton & Co. 1881. 115 pp. Illustr. 12mo. 60 cents. (*Appleton's Home Books*.)

FOREIGN.

- ALBIN, L. Le salon de Saint-Quentin. Études et critiques de l'exposition de la Société des Amis des Arts; par L. A., rédact. en chef gérant du Glaneur. Saint-Quentin. 48 pp. 8vo. 1.50 francs.
- Artistes modernes, Les, publication artistique hebdomadaire, rédigée par Eugène Montrosier. Première partie: Les peintres de genre. (Numéro specimen: Vély, Lobrichon.) Paris: Launette. 8 pp., with sketches and 2 photographures. Large 8vo. (To be published in parts, at 2.50 francs. 10 copies on Japan paper, 150 francs per volume of 20 parts.)
- AUMÜLLER, ED. Les petits maîtres allemands. I. Barthélemy et Hans Sebald Beham. München: Kieger. 1881. 96 pp. 8vo. 12 marks.
- BUCHER, BR. Geschichte der technischen Künste. Im Verein mit Just. Brinckmann, Alb. Hg, Jul. Lessing, Fr. Lippmann, Hm. Rollet herausg. 12. Lfg. Stuttgart: Spemann. 1880. 11. Bd. pp. 145-192. Illustr. 8vo. 2 marks.
- Bulletin de la Société Archéologique et Historique de la Charente. 5^e série. T. 2. Angoulême: Goumar. civ + 364 pp. and 18 plates. 8vo. 10 francs.
- Bulletin de la Société Archéologique et Historique du Limousin. T. 28. Limoges. 326 pp. 8vo.
- Bulletin de la Société des Antiquaires de Picardie. T. 13. Paris: J. B. Dumoulin. 325 pp. and plates. 8vo.
- CHARVET, L. Historique de la Société Académique d'Architecture de Lyon; par L. Ch., vice-président. Lyon. xlviii pp. Large 8vo.
- CHESNEAU, E. L'éducation de l'artiste. Paris: Charavay frères. xi + 438 pp. 18mo. 3.50 francs.
- Comptes rendus et mémoires du Comité Archéologique de Senlis. 2^e série. T. 5. Senlis. xxxix + 456 pp. and plates. 8vo.
- COPINGER, W. A. The law of copyright in works of literature and art. 2d ed. London: Stevens & Haynes. 8vo. £1 10s.
- COSTER, G. H. DE. Éléments de l'esthétique générale mis à la portée de tous. Bruxelles. 1880. xxxviii + 416 pp. 12mo. 5 marks.
- DESNOYERS. Un bijou cypriote du musée d'Orléans; par M. D., directeur du Musée Historique. Orléans: Herluison. 19 pp. 8vo. (Extract from the *Mémoires de la Société Archéologique et Historique d'Orléans*.)
- Deutsche Renaissance. Eine Sammlung von Gegenständen der Architektur, Decoration und Kunstgewerbe in Original-Aufnahmen. Redigirt von A. Scheffers. Neue Folge. 72. u. 73. Lfg. [No. 116 u. 117.] Leipzig: Seemann. 1881. Each part, 10 autograph plates with 1 sheet text. 2.40 marks each part.
- GEOFFRAY, S. Iconographie des départements. Documents pour servir à l'histoire et à la connaissance du travail et de la richesse en France; fac-similés et reproductions photographiés sur nature et sur pièces originales inédites (topographie, archéologie, architecture, industrie, arts et métiers, histoire politique et littéraire, religieuse et militaire, portraits, curiosités des collections particulières et publiques, etc.). Livr. 1. Iconographie de la Loire, fasc. 2. Roanne ancien, album No. 1. Paris: Geoffray & Cie. 7 pp., 5 plates. 4to.
- HIRTH, G. Das deutsche Zimmer der Renaissance. Anregungen zu häuslicher Kunstpflege. 4.-5. Lfg. Leipzig: Hirth. 1880. pp. 101-184. Illustr. Fol. 2.40 marks each part.
- ILG, ALB., UND H. KÄBDEBO. Wiener Schmiedewerke des XVIII. Jahrhunderts. Sammlung auserlesener Eisenarbeiten des Barock- und Rococo-Stils mit fachlichen Erläuterungen. 6. Lfg. Dresden: Gilders' Verl. 1881. 6 heliotypes. Fol. 5 marks.
- JULIEN-LAFERRIÈRE, L. L'art en Saintonge et en Aunis (diocèse de La Rochelle et Saintes); par l'abbé L. J.-L., prés. de la comm. des arts et monum. hist. de la Charente-Inférieure. T. 1: Arrondissement de Saintes. Toulouse: Hébrail. 40 pp. 4to.
- KÖHLER, H. Polychrome Meisterwerke der monumentalen Kunst in Italien vom V. bis XVI. Jahrh. Dargestellt durch 12 perspectivische Ansichten in Farbendruck, mit erläuterndem Text. Durch die Munificenz der königl. preuss. Regierung unterstützt. 5. u. 6. Lfg. (Conclusion.) Leipzig: Baumgärtner. 1880. Each part, 2 chromolithographs, with 5 sheets of German, English, French, and Italian text. 36 marks each part.
- KOENIG, F. Léonard de Vinci. Nouv. éd. Tours: Mame et fils. 190 pp. and engr. 8vo. (*Bibliothèque de la Jeunesse Chrétienne*.)
- KOENIG, F. La jeunesse de Michel-Ange; Coup d'œil sur ses principaux ouvrages. Nouv. éd. Tours: Mame et fils. 189 pp. and engr. 8vo. (*Bibliothèque de la Jeunesse Chrétienne*.)
- LEECH, JOHN. Pictures of life and character. London: Bradbury. 2 vols. Fol. £4 4s.
- LEFIZELIER, J. Description de l'église de Montaudin, canton de Landivy (Mayenne). Note rédigée pour l'inventaire des richesses d'art. Laval. 5 pp., 1 illustr. (Extract from the *Procès-verb. et Docum. de la Comm. Hist. et Archéol. de la Mayenne*.)
- Mittheilungen der antiquarischen Gesellschaft in Zürich. XXI. Bd.